

# Pinner Aikido Club

[www.pinner-aikido.com](http://www.pinner-aikido.com)



*Aikido Pamphlet*

## An introduction to Aikido

### A more detailed look at Aikido cont...

It can be argued that Aikido is based on the swordsman's art, which is certainly true to a large degree; but do not forget there is a much wider philosophy involved. Many of the movements are indeed based on sword 'cuts' and this in turn will teach us how to make best use of centralised body movement, but it is wise to keep an open mind regarding 'how' you learn.

It is at this point that the idea of using bokken and jo as an integral part of Aikido development can be introduced. Ueshiba encouraged the use of these two 'weapons' to be adopted within Aikido, although bear in mind that they can be regarded as disciplines in their own right.

If this martial art appeals to you, remember this huge diversity within Aikido that can help you and your development. That is after all primarily what O-Sensei wished for and encouraged within his teachings.

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### Morehei Uyeshiba (1883-1969)

Aikido is a relatively new self-defence art, founded in Japan by Master Morehei Uyeshiba.

As a youth Uyeshiba Sensei, or O-Sensei (great teacher) as he was later called, applied himself to many arduous years of training in 'budo' or the Japanese martial arts. He mastered jiu-jitsu, the use of the spear and the staff and enjoyed a reputation as unbeatable with the sword.

O-Sensei also delved deeply into religion, studying Zen Buddhism and the Shinto religion. Although he became very strong and won many matches, he was troubled with the idea that winning at someone else's expense was not really winning. He came to realise that true self-defence is not winning over others, but winning over the discord within oneself.

Though he was an acknowledged master, he began to practise movements, exploring them deeply, searching mentally, and sitting for long hours in meditation. As a result, Aikido was born, as a way to divert harm from one's self while not inflicting permanent injury on an aggressor.

As Aikido developed, it became clear that it was not only an effective means of self-defence, but also a way to interpret life through the study of the energy flow of the universe.

### The meaning of the word 'Aikido'

Aikido in Japanese is made up of three characters or kanji. The first and most important is 'AI' which means 'to meet, come together and harmonise'. The second kanji is 'KI' which means 'the spirit (of the universe) or soul'. The third or last character is 'DO' which means 'the way or path', as in Kendo or Judo, to signify that the study of Aikido does not involve only self-defence techniques but includes positive character-building ideals which a person can incorporate into his or her daily life.

*(Amended, corrected and updated by Aylesbury Aikido Club and then Pinner Aikido Club)*

### **The philosophy behind Aikido**

The most unusual aspect of Aikido is that although it is primarily a self defence art, it takes as the basis of its philosophy the idea of being in harmony with the opponent rather than being in conflict. The ideology behind Aikido is not to think of defeating the enemy but rather to be in harmony with him, spiritually and physically.

This is why Aikido is sometimes called the ‘art of non resistance’ or the ‘non fighting martial art’.

Aikido is more than an art of self-defence. Into it are woven elements of philosophy, psychology and dynamics. As one learns the various techniques one will at the same time train one’s mind, improve one’s health and develop self-confidence. Through the physical practice of the self-defence techniques the student comes to appreciate and understand the mental and spiritual aspect of Aikido. During the practice sessions, partners work out in harmony with each other, learning when and how to yield, how to lead and guide another person’s movements and how to down an opponent through non-aggressive techniques.

### **Aikido movements and techniques**

The movements of Aikido emphasise a flowing flexibility and the maintaining of balance. The aim of the aikidoka is to be in complete control of his or her mind and body, and to maintain a calm, alert posture. The continuous and flexible motion, which originates at the waist, is like the performance of a dance; a graceful spherical motion. Much of the beauty of Aikido derives from the co-ordinated motion of the entire body, with each movement of a part of the body contributing to the integrated sequence of movements.

Most of the joint techniques, such as those applied to the wrist or elbow, flex the joints in the direction of natural bending. They are in harmony with natural flexing, and although such techniques are painful and effective if resisted against, they result in no permanent joint damage.

### **A more detailed look at Aikido**

Aikido has, in a similar manner to other martial arts, developed and evolved even further from its original roots but still retains the concepts necessary to form its basic starting point.

There are many schools of Aikido and many schools of thought each stressing their own emphasis of what they believe is important to the practice of Aikido.

The subsequent diversity, which occurred within the art of Aikido, was inevitable; and it is widely believed Ueshiba himself would have welcomed this.

Some of the ‘original’ students that studied under Ueshiba have gone on to form their own distinctive styles within Aikido, which can be referred to in their own right.

### **‘Types’ of Aikido**

The teachings of the four main categories below reflect examples of these differences, at least in their early stages. These are Ki Aikido, Tomiki, Traditional and Yoshinkan.

Ki Aikido, founded by Tohei sensei, has an emphasis on the development of internal energy through controlled breathing and harmonising exercises. It has been described as ‘soft’ Aikido.

Tomiki Aikido focuses on competition sparring and kata, it therefore excludes some techniques that would easily cause injury. Perhaps it would be fair to say that it has evolved to cater for the ‘sporting and competitive’ element.

Traditional Aikido basically tries to adhere to that of Ueshiba’s teachings. Many organisations claim to practice Traditional Aikido, amongst them are the British Aikido Federation, the Kai Shin Kai and the United Kingdom Aikikai.

Yoshinkan Aikido, founded by Shioda sensei, is one of the oldest styles of Aikido and has a more rigid approach to basic training. This stemmed from necessity when it was first taught to the military/ police, which involved large numbers of students. It concentrates more on effective blocking and striking in a linear movement and less on circular blending movements.

## Dojo Etiquette



When entering the dojo, traditionally students perform a ritsurei (standing bow) towards the shomen (picture of O-Sensei or 'the head' or top part of the dojo), as a mark of respect.

Before going onto the tatami (mat), ensure that your keikogi (gi) and obi (belt) are tied properly. Approach the tatami, remove zori (sandals) and bow towards the shomen.

To perform a kneeling bow (rei), place the left hand then the right on the tatami in front of you so that the two thumbs and index fingers form a triangle.

When the sensei (instructor) enters the dojo and before he comes onto the tatami all members should line up in the sitting position.

At the start of the class all bow with sensei towards the shomen, then return sensei's bow with the 'traditional' phrase 'Onegaishimasu'. Ideally, follow his lead through the warming-up exercises.

During class, ritsurei to your partner before and after practising. If sensei should instruct you and your partner individually, it is polite to bow afterwards. While the sensei is working with your partner you may kneel on the tatami.

Your partners are not your opponents, so take care of them whenever possible. Be sensitive to their abilities and remember that the understanding of Aikido's principles and techniques can be learnt whilst receiving and applying them; both as an uki and as tori.

When arriving late or leaving early, wait at the side of the tatami and then ask sensei's permission to join the class. If leaving early, ask sensei's permission first. Basic polite behaviour really!

At the end of the lesson, follow sensei's lead as for starting the class. When returning the bow it is polite to say 'domo arigato gozaimashita'. Allow sensei to leave the mat first.

## Glossary of Japanese terms used in Aikido

<b>Ai</b>	principle of harmony with others
<b>Arigato gozaimasu</b>	thank you (very polite)
<b>Bokken</b>	wooden practice sword
<b>Budo/bushido</b>	code of the Samurai
<b>Dame</b>	'don't do that', incorrect
<b>Dan</b>	black belt ranking
<b>Domo arigato</b>	thank you
<b>Domo arigato gozaimashita</b>	thank you very much; directed at sensei at the end of the class, referring to everything that he has taught
<b>Dojo</b>	training hall
<b>Gi (keikogi)</b>	practice suit
<b>Hakama</b>	divided skirt worn over the gi
<b>Hanmi</b>	posture/stance
<b>Hara</b>	your centre (physical and spiritual), lower abdomen
<b>Hidari</b>	left
<b>Hijime</b>	start or begin
<b>Irimi</b>	entering
<b>Kamae</b>	ready posture
<b>Kamiza</b>	a small shrine, often at the head of a dojo
<b>Kata</b>	set form of movements
<b>Keiza</b>	sitting, but up on toes
<b>Ki</b>	spirit or energy
<b>Ki no nagare</b>	as a flowing movement
<b>Kokyu</b>	'breath power', co-ordination of ki and breathing
<b>Kyu</b>	a rank below dan grade
<b>Ma ai</b>	correct distance between partners
<b>Migi</b>	right
<b>Mushin</b>	'No mind'; state of awareness characterised by the absence of distinctive thought
<b>Omote</b>	front, moving in front / forward
<b>Ritsurei</b>	standing bow
<b>Sempae</b>	senior student



SHIHONAGE



KOTE GAESHI



IRIMINAGE



TENCHINAGE



KAITEN NAGE

## Glossary of Japanese terms cont...



IKKYO



NIKYO



SANKYO



YONKYO



GOKYO

<b>Sensei</b>	instructor / teacher
<b>Seiza</b>	sitting posture
<b>Tatami</b>	training mat
<b>Tegatana</b>	handblade, the side of the hand
<b>Tenkan</b>	turning
<b>Ura</b>	rear , moving behind / rear
<b>Yame</b>	stop, cease practice
<b>Yudansha</b>	black belt holder (any rank)
<b>Zanshin</b>	awareness , concentration
<b>Zazen</b>	meditation
<b>Zori</b>	sandals for your feet

### Counting

<b>Ichi</b> = 1	<b>Roku</b> = 6	<b>Jyu</b> = 10	<b>Jyu-ichi</b> (10 + 1 = 11) etc.
<b>Ni</b> = 2	<b>Shichi</b> = 7	<b>Ni Jyu</b> = 20	<b>Ni-jyu-ichi</b> (2 x 10 +1 = 21) etc.
<b>San</b> = 3	<b>Hachi</b> = 8	<b>San-Jyu</b> = 30	<b>San-jyu-roku</b> (36) etc.
<b>Shi</b> = 4	<b>Kyu</b> = 9	<b>Hyaku</b> = 100	
<b>Go</b> = 5			

### Basic exercises (*Aiki taiso*)

<b>Ayumi ashi</b>	crossed step walking, in front or behind foot
<b>Irimi tenkan</b>	entering move then turning outwards
<b>Mai ukemi</b>	forward break-fall
<b>Shihogeri</b>	four direction cut, basic sword movement
<b>Shikko</b>	knee walking
<b>Taisabaki</b>	body movement
<b>Torifune</b>	boat-rowing style of exercise using kiai
<b>Tsugi ashi</b>	forwards or backwards adjustment or follow up step
<b>Ushiro ukemi</b>	backward break-fall



## Glossary of Japanese terms cont...

### Partner exercises

<b>Hi shin undo</b>	back stretch
<b>Kokyu ho</b>	extending power, breathing out
<b>Suwariwaza kokyu ho</b>	exercise as above but sitting
<b>Tai no henko</b>	blending tenkan exercise

### Postures and groups of technique

<b>Tachi waza</b>	performed with tori and uke standing
<b>Suwari waza</b>	performed with tori and uke sitting
<b>Hanmihandachi waza</b>	performed with tori sitting and uke standing

<b>Ai hanmi</b>	basic posture, partners in same stance
<b>Atemi waza</b>	striking / hitting techniques
<b>Gyaku hanmi</b>	basic posture, partners in reverse stance
<b>Kansetsu waza</b>	joint manipulation techniques
<b>Katame waza</b>	hold down techniques
<b>Nage waza</b>	projection/throwing techniques
<b>Osae waza</b>	pinning techniques
<b>Ushiro waza</b>	'from the rear' techniques

It is important that students understand and can demonstrate in a grading the differences expected from irimi and tenkan variations.

<b>Irimi (or omote)</b>	entering across the front of your partner from hidari hanmi (left) or migi hanmi (right)
<b>Tenkan (or ura)</b>	turning to the outside (rear) of your partner from hidari or migi hanmi

A more subtle interpretation of omote and ura will come later, perhaps!



SHOMEN UCHI



YOKOMEN UCHI



KATA DORI SHOMEN UCHI



CHUDAN TSUKI



JODAN TSUKI



HIJI DORI



USHIRO RYOTE DORI



USHIRO RYO KATA DORI



USHIRO KATATE DORI KUBISHIME



USHIRO MUNE DAKISHIME

## Glossary of Japanese terms cont...

### Basic holds (Grip attacks)

<b>Ai katate dori</b>	grip wrist same side
<b>Katatedori</b>	grip wrist same side
<b>Gyaku katatedori</b>	grip wrist reverse or opposite side
<b>Kousadori</b>	grip wrist opposite side
<b>Hiji dori</b>	grab the sleeve or elbow
<b>Kata dori</b>	grab the shoulder area
<b>Morote dori</b>	grab or grip wrist with both hands
<b>Mune dori</b>	grip or grab lapel or mid chest area
<b>Ryo kata dori</b>	hold / take both shoulders
<b>Ryote dori</b>	two hands take both wrists
<b>Ryo katate dori</b>	two hands take both wrists

### Advanced holds (Grip attacks)

<b>Kubishime</b>	to strangle or choke
<b>Munedakishime</b>	bear hug (from behind)
<b>Ushiro</b>	from the rear (usually prefix to attack)
<b>Ushiro eri dori</b>	collar gripped from behind
<b>Ushiro katate dori kubishime</b>	a neck choke from behind using one hand with the other hand holding the wrist
<b>Ushiro ryote dori</b>	both wrists gripped from behind
<b>Ushiro ryo hiji dori</b>	both elbows gripped from behind
<b>Ushiro ryo kata dori</b>	both shoulders gripped from behind

### Basic Strikes (*Atemi waza*)

<b>Tsuki</b>	punch or strike to body
<b>Chudan tsuki</b>	punch to stomach
<b>Gedan tsuki</b>	punch to groin
<b>Jodan tsuki</b>	punch to head
<b>Shomenuchi</b>	strike to the top of the head
<b>Yokomenuchi</b>	strike to side of head



## Glossary of Japanese terms cont...

### Techniques performed by tori

<b>Ikkyo</b>	first principle – pinning technique
<b>Nikkyo</b>	second principle
<b>Sankyo</b>	third principle
<b>Yonkyo</b>	fourth principle
<b>Gokyo</b>	fifth principle
<b>Hijishime</b>	sixth principle (elbow lock against joint)

<b>Aiki otoshi</b>	body drop
<b>Aikinage</b>	harmony throw
<b>Iriminage</b>	entering throw (body)
<b>Jyujigarame</b>	crossed elbow throw
<b>Kaitennage</b>	a rotary throw. N.B. Variation to be initiated
<b>(Soto and Uchi)</b>	from the outside and from the inside (under)
<b>Katagatame</b>	shoulder lock and throw
<b>Kokyunage</b>	breath throw
<b>Koshinage</b>	a throw in which uke is thrown over tori's hips
<b>Kotegaeshi</b>	wrist (technique using outward turn to) throw
<b>Shihonage</b>	four directional throw
<b>Sukumen</b>	underhead breath throw
<b>Sumi otoshi</b>	corner throw (drop)
<b>Tenchinage</b>	heaven and earth throw
<b>Udegarami</b>	elbow lock and throw (figure four lock)

### Advanced strikes

<b>Giri</b>	kick (jodan, chudan, gedan)
<b>Gyaku yokogiri</b>	a roundhouse kick
<b>Gyaku yokomenuchi</b>	reverse strike to side of head
<b>Katadori shomenuchi</b>	grab and strike
<b>Shomenate</b>	rising strike to head (throat)

## Pictograms of Attacks and Techniques



AI KATATE DORI



GYAKU KATATE DORI



MOROTE DORI



RYOTE DORI



KATA DORI



MUNE DORI

## **Kai Shin Kai senior grading syllabus cont...**

### **Shodan (Black belt) – min. 200 hours & 1 year from 1<sup>st</sup> kyu**

- i) Selected techniques from the 5<sup>th</sup> to 1<sup>st</sup> kyu syllabi, plus additional requirements as detailed in the test paper.
- ii) Escape from being held by two ukes using Morote dori.
- iii) Defences against weapons: Bokken, Chain, Jo, or Tanto.
- iv) Futari gaeki, a more spirited attack, against two ukes,  
*or*  
Weapons: Bokken kumitachi and Kumijo.

### **Nidan – minimum of two years from shodan**

- i) Similar techniques as in Shodan but to a higher standard of execution and understanding. Particular attention will be paid to posture, blending, control, zanshin and mushin.
- ii) Choice of own six techniques to higher standard.
- iii) Escape from being held by three ukes, two gripping, one punching or kicking.
- iv) Futari gaeki with one attacker armed with a tanto,  
*or*  
Weapons: Bokken kumitachi, Kumijo, Ken tai jo.

### **Sandan – minimum of three years from nidan**

As above, but to a higher standard. The examination panel would expect to see progression and individual improvement since nidan.

### **Yondan and above**

Currently these gradings are by recommendation and invitation only.

## **Glossary of Japanese terms cont...**

### **Other elements**

<b>Ninnin dori</b>	Practise with two ukes against named attacks
<b>Sannin dori</b>	Practise with three ukes against named attacks
<b>Jiyu waza</b>	Free-style techniques
<b>Randori</b>	Multi person random choice of attacks
<b>Tanto dori</b>	Defences against a knife (tanto)
<b>Tachi dori</b>	Defences against a sword (bokken)
<b>Jo dori</b>	Defences against a jo (staff)

### **Weapons**

The use and handling of weapons, particularly the bokken and jo, forms an adjunct to a student's comprehension and understanding of the principles in Aikido.

<b>Bokken suburi</b>	7 basic sword cuts
<b>Bokken awase</b>	Partner blending practice
<b>Kumitachi (bokken)</b>	Advanced exercises with swords
<b>Jo suburi</b>	20 basic jo movements
<b>Jo kata</b>	Kata (e.g. 13, 22, 31 & 25 count forms)
<b>Kumijo</b>	Advanced exercises with jo partner
<b>Ken tai jo</b>	Bokken against jo practice

Demonstration of the bokken and jo is an optional part of the senior gradings, instead of ninnin dori or futari gaeki.

## Kai Shin Kai senior grading syllabus

### 5<sup>th</sup> kyu (Yellow belt) – minimum 30 hours of training

- i) Selection of exercises from:  
Taisabaki, Tsugi ashi, Ayumi ashi, Torifune, Tai no henko, Ukemi, Shikko, Suwari waza kokyu ho.
- ii) Techniques from Ai katate dori (irimi and tenkan):  
Ikkyo, Nikkyo, Iriminage, Kotegaeshi.
- iii) Ninnin dori using Ai katatedori.

### 4<sup>th</sup> kyu (Orange belt) – minimum 60 hours from 5<sup>th</sup> kyu

- i) Selected attacks from 5<sup>th</sup> kyu syllabus.
- ii) Plus techniques from:  
Ai katate dori, Chudan tsuki, Gyaku katate dori, Shomenuchi, Yokumenuchi.  
Attacks leading into Ikkyo, Nikkyo, Iriminage, Kokyunage, Kotegaeshi, Sukumen, Shihonage, Tenchinage, Sumi otoshi, plus others as requested.
- iii) Ninnin dori using above attacks,  
*or*  
Weapons: Bokken suburi: nos. 1-4. Jo suburi: nos. 1-5.

### 3<sup>rd</sup> kyu (Green belt) – minimum 60 hours from 4<sup>th</sup> kyu

- i) Selected techniques from 5<sup>th</sup> and 4<sup>th</sup> kyu syllabi.
- ii) Plus techniques from:  
Kata dori, Kata dori shomenuchi, Ryote dori, Ushiro ryote dori, Ushiro ryo kata dori.  
Attacks are to lead into Sankyo, Yonkyo, Mai otoshi, plus others as requested.
- iii) Ninnin dori using above attacks,  
*or*  
Weapons: demonstrating Bokken suburi and Jo suburi.

## Kai Shin Kai senior grading syllabus cont...

### 2<sup>nd</sup> kyu (Blue belt) – minimum 70 hours from 3<sup>rd</sup> kyu

- i) Selected techniques from 5<sup>th</sup> to 3<sup>rd</sup> kyu syllabi.
- ii) Plus techniques from:  
Hiji dori, Ushiro hiji dori, Jodan tsuki, Morote dori.  
Attacks are to lead into Gokyo, Hijishime, Kaitennage, plus others as requested.
- iii) Don't forget Hanmi handachi and Suwari waza variations!
- iv) Escape from being held by two ukes using Morote dori.
- v) Ninnin dori using above attacks,  
*or*  
Weapons: demonstrating Bokken awase and Jo suburi kata.

### 1<sup>st</sup> kyu (Brown belt) – minimum 100 hours from 2<sup>nd</sup> kyu

- i) Selected techniques from the 5<sup>th</sup> to 2<sup>nd</sup> kyu syllabi as detailed in the relevant test papers.
- ii) Tanto dori.
- iii) Escape from being held by two ukes using Morote dori.
- iv) Ninnin dori with free attacks from ukes,  
*or*  
Weapons: demonstrating Bokken awase (Ki musubi no-ken) and Jo kata.

### Senior gradings

The 1<sup>st</sup> kyu to sandan gradings are usually held in April and October. They have separate, specific test papers issued which cover the KSK syllabus and are judged by an appropriately qualified panel. Test requirements can be a sensitive issue. Interpret these as guidelines not requirements, thus allowing a panel some discretion, some humanity, even some mistakes. Your Aikido will not have changed!